

8041.327

~~No 2120C 52.1~~



8261 01

NOV 28

NOV

N

Improving Songs for Anxious Children

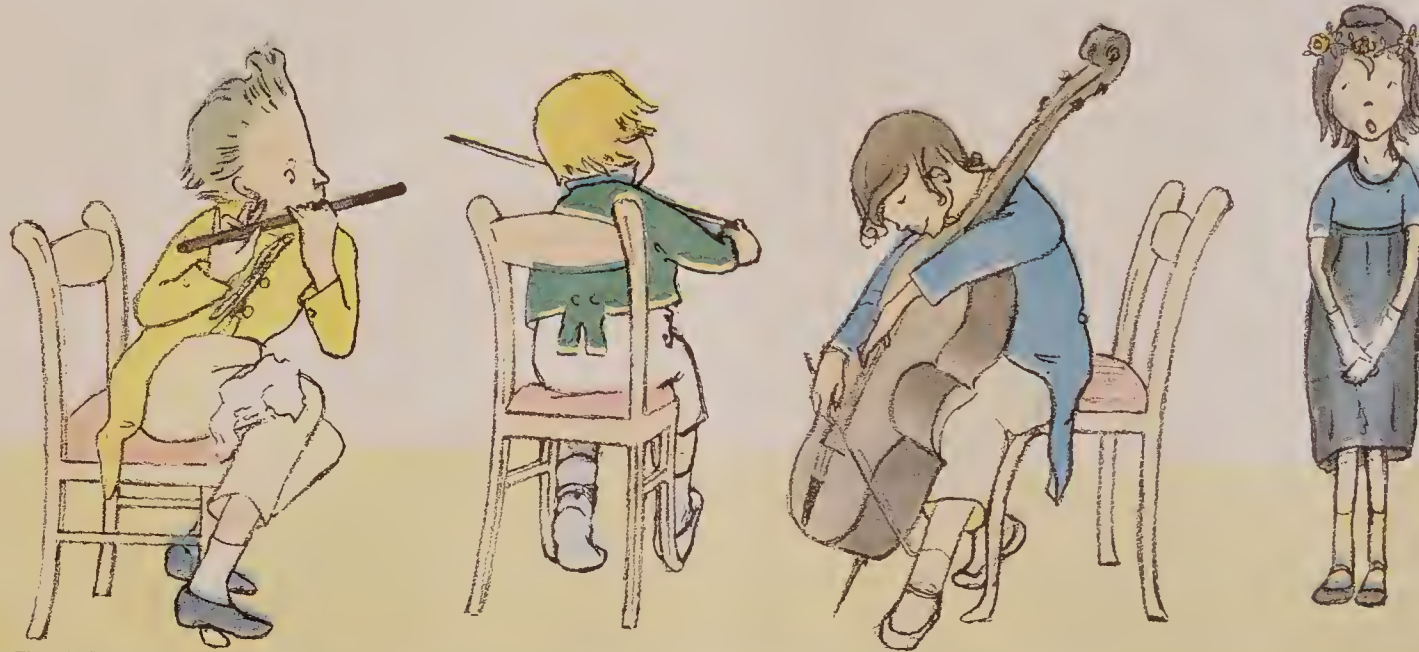


Improving Songs for Anxious Children

*Words, Music
and Pictures*

By JOHN & RUE
CARPENTER

THE BOSTON
MUSIC CO.
BOSTON



3450

New York—G. SCHIRMER—London
THE BOSTON MUSIC CO.—BOSTON

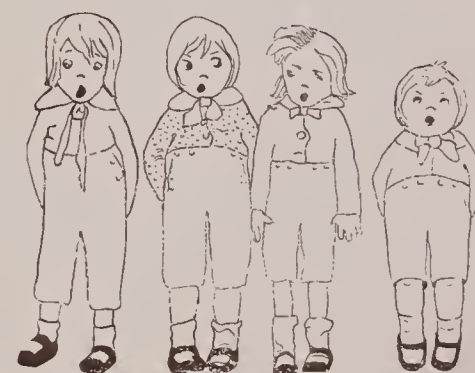
PUBLIC LIBRARY
OF THE
CITY OF BOSTON

~~117-114~~
COPYRIGHT, 1904, By G. SCHIRMER
COPYRIGHT, 1907, By G. SCHIRMER
COPYRIGHT, 1913, By G. SCHIRMER .

24045

7-2-2014

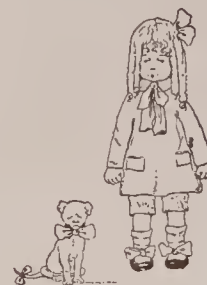
6



THE NAMES OF THE SONGS



I STOUT



IV RED HAIR



II PRACTISING



V THE LIAR



III FOR CARELESS CHILDREN



VI A WICKED CHILD

THE NAMES OF THE SONGS

VII



SPRING

X



WAR

VIII



MARIA,—GLUTTON

XI



VANITY

IX



GOOD ELLEN

XII



HUMILITY

THE NAMES OF THE SONGS

XIII



A PLAN

XV



MAKING CALLS

XIV



BROTHER

XVI



CONTEMPLATION

XVII



WHEN THE NIGHT COMES

I

Stout

Alas, I am a heavy child,
A very heavy one;
I can not do the fearful things
That other boys have done.

I try to caper on the green,
I try to skip and run,
But all my buttons they burst off,
And leave my clothes undone.

It is a very wretched thing
To be so fat a child,
To have to merely sit about,
And yet to feel so wild.



I STOUT

J.A.C.

Heavily. (♩. = 69)

A - las, I am a

heav - y child, A ver - y heav - y one; I can - not do the fear - ful things That oth - er boys have

done. I try to gam - bol on the green, I

try to skip and run, But all my but - tons they burst off, And leave my clothes un - done.

The first system of the musical score. The vocal line (treble clef) begins with a quarter note G, followed by eighth notes A and B, a quarter rest, and then continues with eighth notes C, D, E, F, G, A, B, and a final quarter note G. The piano accompaniment (grand staff) starts with a half note G in the bass and a half note B in the treble, followed by a series of eighth and sixteenth notes in both hands, ending with a half note G in the bass and a half note B in the treble.

It is a ver - y wretch - ed thing To be so fat a child, To

The second system of the musical score. The vocal line (treble clef) has a half rest for the first two measures, followed by a quarter note G, eighth notes A and B, a quarter rest, and then continues with eighth notes C, D, E, F, G, A, B, and a final quarter note G. The piano accompaniment (grand staff) features a more complex melody in the treble with eighth and sixteenth notes, while the bass continues with a steady eighth-note pattern.

have to mere - ly sit a - bout, And yet to feel so wild.

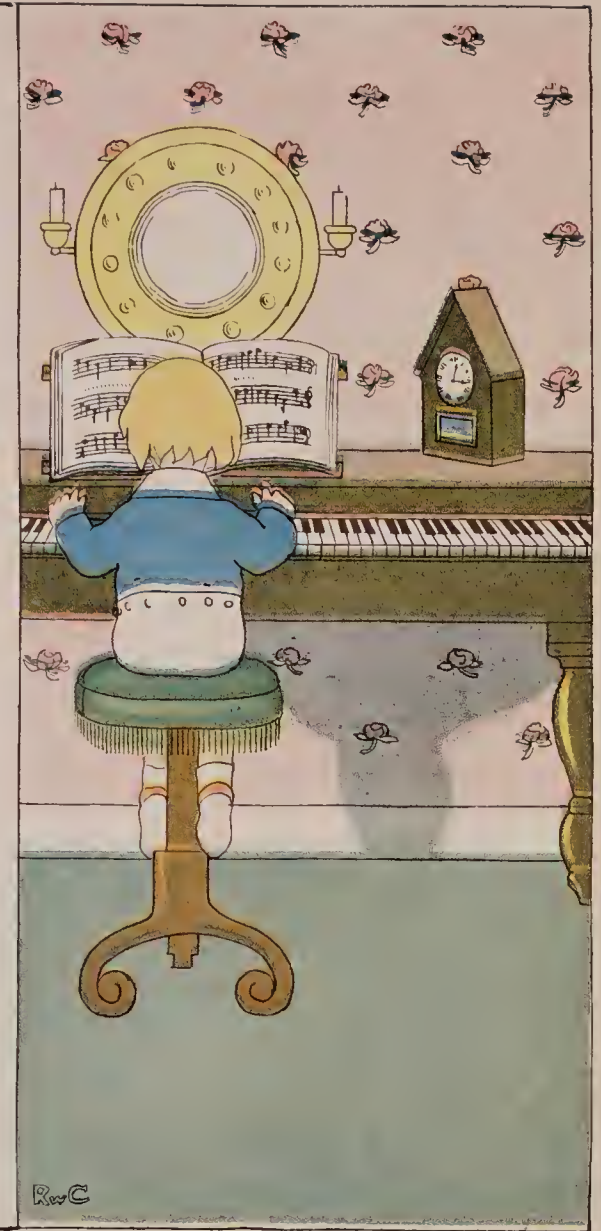
The third system of the musical score. The vocal line (treble clef) begins with a quarter note G, followed by eighth notes A and B, a quarter rest, and then continues with eighth notes C, D, E, F, G, A, B, and a final quarter note G. The piano accompaniment (grand staff) continues the eighth-note bass line and features a treble line with eighth and sixteenth notes, ending with a half note G in the bass and a half note B in the treble.

II

Practising

What's the use of practising,
For little boys like me?
It never does me any good,
As far as I can see.

I play my scales both up and down,
I make my fingers sore,
And when I'm through I play my scales
No better than before.



II

PRACTISING

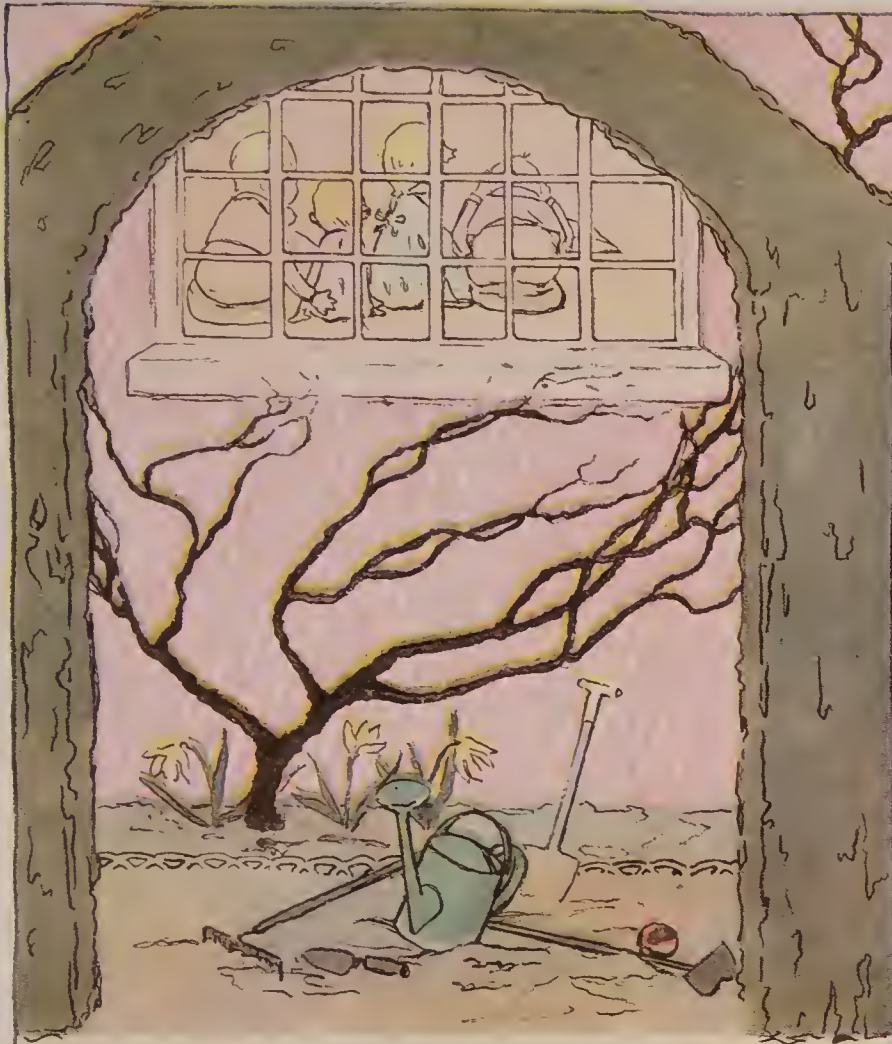
J. A. C.

Slowly and painfully

What's the use of prac - tis - ing, For lit - tle boys like me? It nev - er does me

an - y good, As far as I can see. I play my scales both up and down, I make my fin - gers sore, And

when I'm through I play my scales No bet - ter than be - fore.



III FOR CARELESS CHILDREN

Not too fast.

J.A.C.

Oh! children on-ly think of it, while in the house you glad-ly sit, the

rain is mak-ing pret-ty pools A-round your left-out gar-den tools.

To - mor - row, when the sun is hot, you'll look a - bout and find them not. ——— You'll

ritard.

un - der - stand more plain - ly then that care - less boys make sil - ly

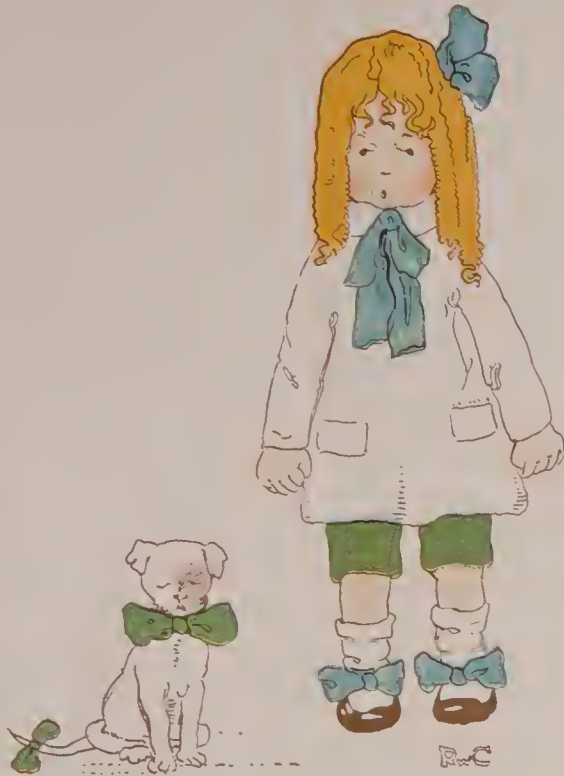
men!



IV

RED HAIR

J. A. C.



Petulantly

I wish I knew a sea of ink Where I could dip my

head To make it all a pleas - ant black, In - stead of hor - rid red.

I wish I had a pot of glue To put up - on these curls, To make me be like oth - er boys And not like sil - ly girls. —



V

THE LIAR

J. A. C.

Slowly. (J=96)

I've done a ver - y

fright-ful thing, A thing too bad to tell, I've told a hor-rid. hor-rid lie, And now I don't feel

well. I took a pas-ty from a shelf, I ate it all a - lone, I

nev - er no - ticed how it went Un - til it was quite gone. And

when my moth - er she came in And asked me, did I eat it, I an - swered, "No!" quite loud and clear, And

then I did re - peat it. And now I have come far out here, My bod - y bent with pain, That

lie it stands and glares at me With all its might and main!

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The lyrics are printed below the vocal line, with hyphens indicating syllables that span across measures. The final measure of the last system ends with a double bar line.

VI

A WICKED CHILD

J. A. C.

Briskly. (♩ = 126)

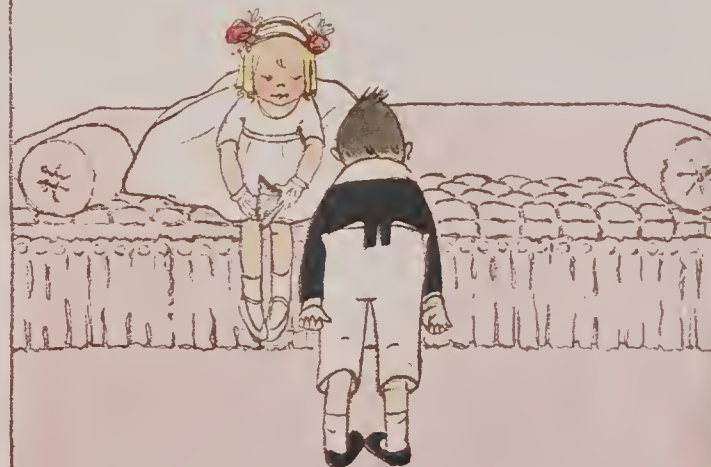
My par - ents say that

mf

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in treble and bass clefs. The piano part begins with a mezzo-forte (*mf*) dynamic marking. The lyrics 'My par - ents say that' are written below the vocal staff.

danc - ing Is some - thing I should know, They

This system contains the next two staves of the musical score. The vocal line continues with the lyrics 'danc - ing Is some - thing I should know, They'. The piano accompaniment continues with various musical notations including accents and slurs.



R.W.C.

lead me to a slip-p'ry hall To learn to be a beau. I wear a vel - vet

The first system of music consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a half note 'lead', followed by quarter notes 'me', 'to', and 'a'. The piano accompaniment features chords in the right hand and single notes in the left hand, with a key signature change to one flat (B-flat) after the first measure.

jack - et, A wan and gloom - y smile, And while I'm learn - ing waltz - ing,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'jack - et,' followed by quarter notes 'A', 'wan', and 'and'. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the left hand, with a key signature change to two flats (B-flat and E-flat) after the second measure.

My par - ents I re - vile.

The third system shows the vocal line and piano accompaniment. The vocal line has a half note 'My', followed by quarter notes 'par -', 'ents', and 'I'. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a key signature change to three flats (B-flat, E-flat, and A-flat) after the third measure. The system concludes with a double bar line.

VII

Spring

I wander far and unrestrained,
Myself set free, my fields regained,
When in the spring the south winds sing,
And I by birds am entertained.



VII SPRING

J. A. C.

In Pastoral Mood. (♩ = 168)

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'In Pastoral Mood' with a quarter note equal to 168 beats per minute. The piano part starts with a *p* (piano) dynamic and includes a *ritard.* (ritardando) marking. The vocal line enters in the second measure with the lyrics 'wan - der far and un - re - strained, My -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex harmonic structure in the left hand. The second system continues the vocal line with 'sell set free, my fields re - gained, When' and includes another *ritard.* marking. The score is presented in three systems, each with a vocal staff and a piano grand staff.

wan - der far and un - re - strained, My -

sell set free, my fields re - gained, When

p *ritard.* *a tempo.* *ritard.*

in the spring — the south winds sing, —

a tempo.

And I by birds am en - ter - tained. —

(♩ = ♩)

pp

VIII

MARIA,—GLUTTON

J. A. C.

Morbidly. (♩ = 132)

Ma -

ri - a sits in her high chair, And eyes her food with ea - ger stare.

She quick-ly eats up all that's there, Then asks for more with pas-sion.



When once she's fin - ished with her meal,

The first system of a musical score in B-flat major. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a half note Bb2, and a treble line with a half note G4, a quarter note A4, and a half note Bb4. The piano part includes various ornaments and slurs.

Ah, then her sloth she doth re - veal, She falls a - sleep with

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a half note G2, a quarter note A2, and a half note Bb2. The piano part includes various ornaments and slurs.

ear - nest zeal, In most out - ra - geous fash - ion.

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a half note G2, a quarter note A2, and a half note Bb2. The piano part includes various ornaments and slurs.

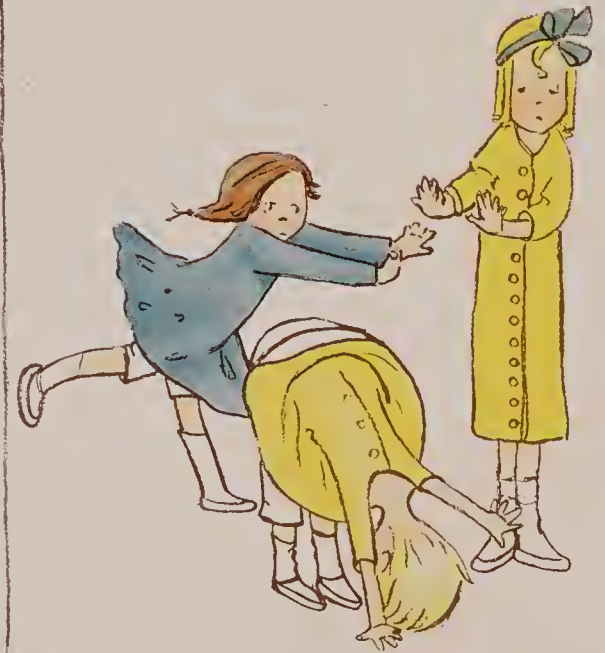
IX

Good Ellen

Oh, little Ellen never did
A naughty thing all day,
She never said an ugly word
To sisters at their play.

And when, alas! these little ones
(Far worse than many boys)
Came running up to push her down
With horrid shouts and noise,

This lovely child rose up again,
And said, with mild surprise,
“Oh, children, you should never let
Your angry passions rise.”



R.W.C.

IX
GOOD ELLEN

J. A. C.

In Moral Tone.

Oh, lit - - - tle El - - - len

nev - - - er did A naugh - ty thing all day, She nev - - - er

said an ug - - - ly word To sis - ters at their play.

The musical score is written in common time (C) and consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Oh, lit - - - tle El - - - len", "nev - - - er did A naugh - ty thing all day, She nev - - - er", and "said an ug - - - ly word To sis - ters at their play." The piano accompaniment features chords and moving lines in both hands, with some triplets and slurs. The piece ends with a double bar line and a key signature change to D major (two sharps).

Fast and loud.

And when, a - las! these lit - tle ones (Far worse than man - y boys,) Came run - ning up to push her down With

hor - rid shouts and noise, This love - ly child rose

up a - gain, And said, with mild sur - prise, Oh, chil - dren,

you should nev - er let Your an - gry pas - sions rise.

ff *pp*

X

WAR

Not too fast. (♩=72)

J.A.C.



hear the roll-ing drum, Then I know the band is play-ing, Then I know that war has come. I sa-

lute my weep-ing moth-er And I bid the cook good-bye, As I buck-le on my ar-mor, And me-

an - - der out to die.

pp

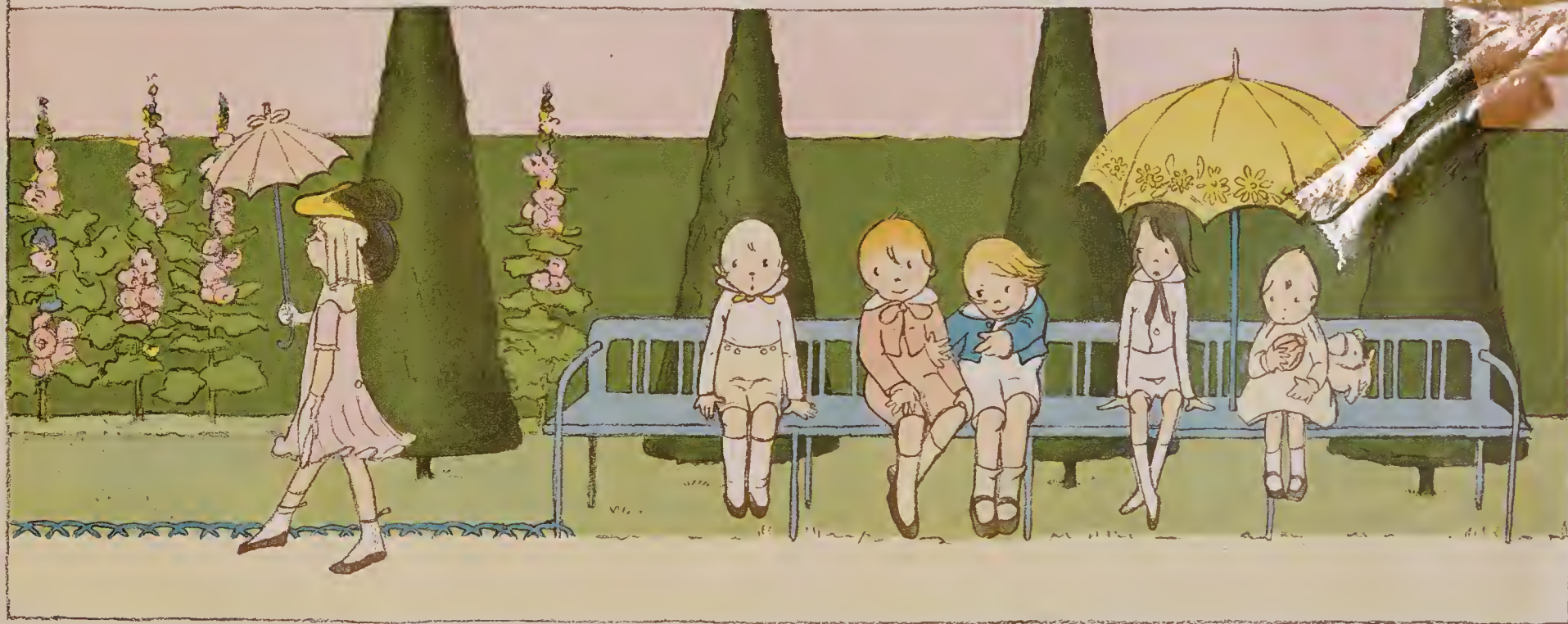
The musical score is written for a voice and piano. It consists of three systems of music. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line and a piano solo. The piano part is written in a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The lyrics are written below the vocal line. The piano part includes various musical notations such as chords, arpeggios, and dynamics like *pp* (pianissimo).

XI VANITY

J. A. C.

Languidly.

In eve - nings of the sum - mer days, When I walk out on



our high-ways In my new dress, I must con-fess, The lit-tle boys quite

stop their plays, — And swal-low fast in mild a-maze. I

ritard.

pass them by with down-cast eye, In eve-nings of the sum-mer days. —

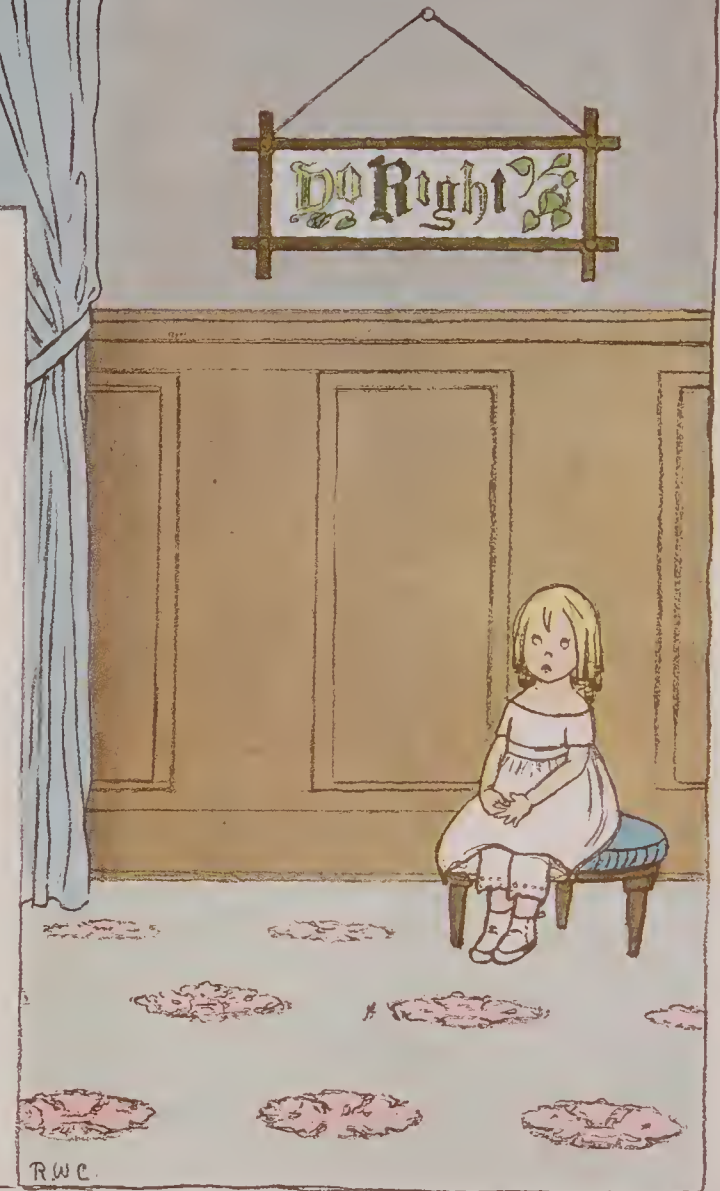
a tempo.

XII

Humility

My nature it is very wild,
I am a little sinful child,
I know that I must better be,
And live by Faith and Charity.

But, oh! to live by these alone,
I must wait until I'm grown.
I'm not important now at all,
Nor yet shall be till I've grown tall.



XII

HUMILITY

J. A. C.

Slowly and without display. ($\text{♩} = 72$)

My na - ture it is ver - y wild, I

mf *p* *ritard.* *a tempo.*

am a lit - tle sin - ful child, I know that I must bet - ter be. And live by Faith and

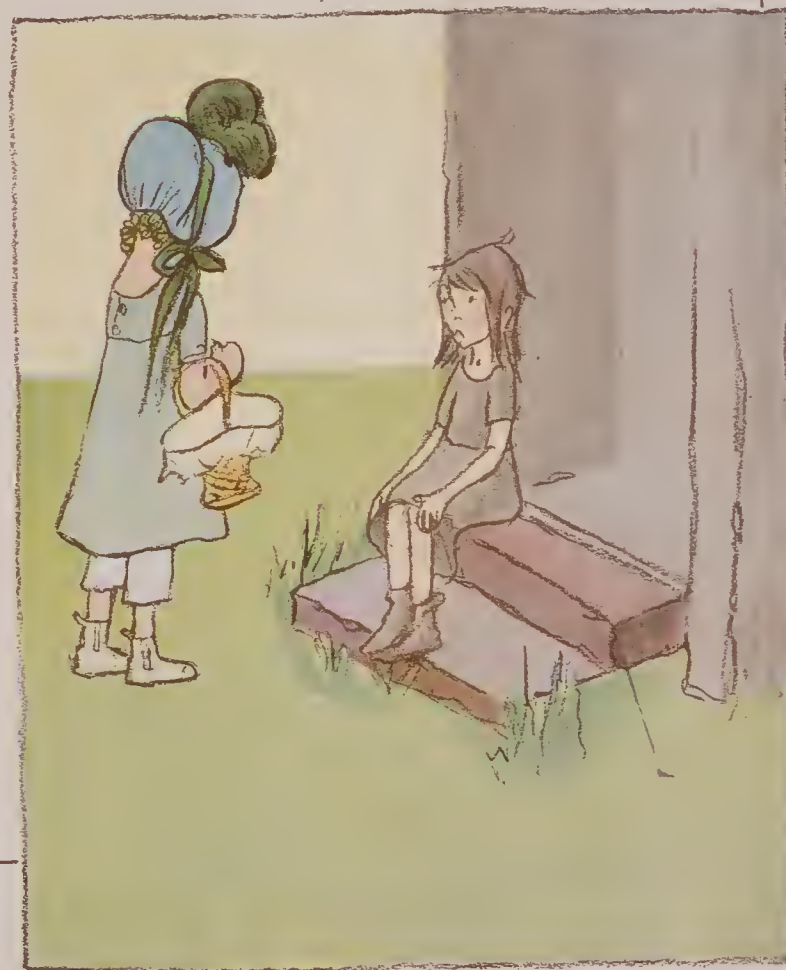
Char - i - ty. But,

ritard.

oh! to live by these a - lone, I must wait un - til I'm grown. I'm not im - por - tant

a tempo.

now at all, Nor yet shall be till I've grown tall.





XIII

A PLAN

J A C.

Loud and manfully

When I'm a big man then I'll buy me a gun, And a

horse and a sad-dle and whip, I'll jump on his back and give him a whack, And a - way from my mother I'll skip, Sing

hey, sing ho, for a bad lit - tle boy, And a - way from my moth-er I'll skip. —

I'll gal - lop and gal - lop a - way and a - way To the place where the In - di - ans live, And

may, be I'll roam and I'll nev-er come home: What a fright to my mother I'll give Sing ho, for a bad lit-tle boy, What a fright to my mother I'll

give. —

Mysteriously

But then when it's dark, and the wind starts to blow, And the

mf *p* *Slowly*

ghosts and the gob - o - lings call, I guess if I stayed, that I'd be kind o' 'fraid, And I'd want dear mamma after

all. Sing ho for a good lit - tle boy, Sing hey, sing ho, for a good lit - tle boy. —

XIV

BROTHER

J. A. C.

Briskly (♩=136)

mf

My broth - er he's a fun - ny one, He
Some - times he puts on fa - ther's hat, Oh



musical score for a song, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each with a vocal staff and a piano staff. The lyrics are written below the vocal staff.

System 1:
Vocal: makes me laugh the whole day long, With all his fun - ny ways. I'm
how I have to laugh at that, And roll up - on the floor. Then

System 2:
Vocal: glad he lives so ver - y near, Right in this house, he's al - ways here To play a - way the days.
he pre - tends to be a cow, And wags his head to show me how A cow can gnash and roar.

System 3:
Vocal: He goes and puffs his cheeks far out, And then he - gins to

strut a - bout, Un - till I al - most die. ————— I real - ly do be - lieve that he is

fun - ni - er far than I could be, Though years and years I'd try, Much slower though years and years I'd

try.

p Briskly, as before



XV MAKING CALLS

J. A. C.

Drearily (♩ = 92)

The most un-pleas-ant thing to do, Of all unpleasant things I know, Is mak-ing calls with dear mamma; I nev-er seem to want to go. The

Slowly

la - dies look so ver - y old; They nev - er seem to un - der stand How a lit - tle boy gets tired, When he's tak-en by the hand And led past all the

things for tea, Set out up-on a pleasant ta-ble, Towards the swing out in the sun, And have to swing and not be a-ble Once to stop un - til too late; They

nev-er seem to stop and think How hun-gry lit-tle boys can get, And while they talk and eat and drink, I have to swing and swing and swing, My

stomach awful empty, too! Oh! what a waste of af-ter-noon, When there are nicer things to do!



XVI

CONTEMPLATION

In peaceful mood (♩=92) J. A. C.

For

p *legato*

days and days I've climbed a tree, A dap-pled yel-low tree, And



looked a - broad at man - y things I've al - ways wished to see. I see the green and gen - tle fields, All

bound - ed in with hedge. And shin - ing riv - er swim - ming through The rush - es on his edge. —————

And lit - tle sheep who play all day. 1

mf *p*

watch them as they run, — While far a - way the roofs of town Are shin - ing in the sun. I

think it's ver - y nice, to sit So high and look so far. How ver - y large the world is! How

man - y things there are!

XVII



WHEN THE NIGHT COMES

J. A. C.

Gently

When the night comes

and the — shad - ows Are a - creep - ing through the — trees, That's the time my

moth - er — holds me, Rocks me gen - tly on her knees. And she

sings a lit - tle — boy - song, Of the ships that go to — sea, And I

want to cry a — lit - tle, 'Cause she is so good to me.

p *pp*



Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

BOSTON PUBLIC LIBRARY



3 9999 08679 713 9

JUN 4 1978

